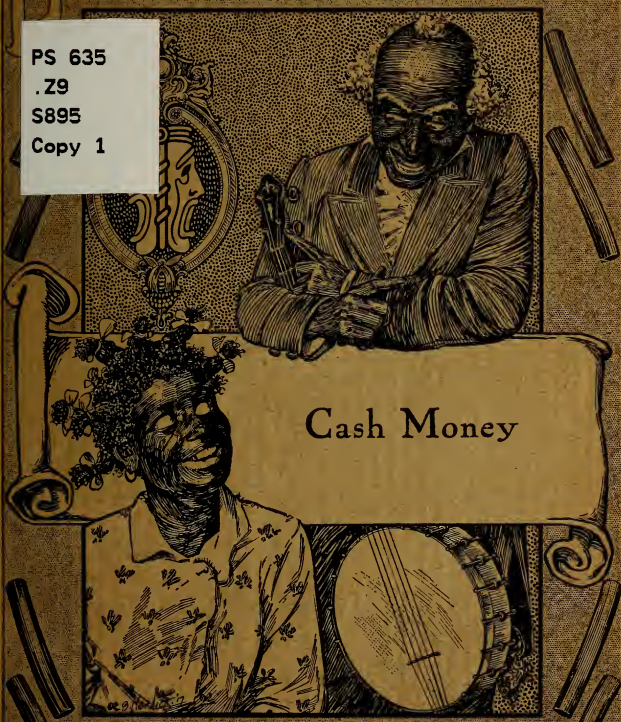
DENISON'S BLACK-FACE SERIES

PRICE 25 CENTS

PS 635
.Z9
S895
Copy 1



Cash Money

NO PLAYS EXCHANGED

T. S. DENISON & COMPANY
PUBLISHERS CHICAGO

DENISON'S ACTING PLAYS

Partial List of Successful and Popular Plays. Large Catalogue Free.

DRAMAS, COMEDIES, ENTERTAINMENTS, Etc.

	M.	F.
Aaron Boggs, Freshman, 3 acts, 2½ hrs. (35c)	8	8
Abbu San of Old Japan, 2 acts, 2 hrs. (35c)		15
After the Game, 2 acts, 1¼ hrs. (25c)	1	9
All a Mistake, 3 acts, 2 hrs. (35c)	4	4
All on Account of Polly, 3 acts, 2¼ hrs. (35c)	6	10
And Home Came Ted, 3 acts, 2¼ hrs. (50c)	6	6
Arizona Cowboy, 4 acts, 2¼ hrs. (35c)	7	5
Assisted by Sadie, 4 acts, 2½ hrs. (50c)	6	6
As a Woman Thinketh, 3 acts, 2½ hrs. (35c)	9	7
At the End of the Rainbow, 3 acts, 2½ hrs. (35c)	6	14
Black Heifer, 3 acts, 2 hrs. (25c)	9	3
Boy Scout Hero, 2 acts, 1¾ hrs. (25c)		17
Boy Scouts' Good Turn, 3 acts, 1¾ hrs. (25c)	16	2
Brookdale Farm, 4 acts, 2¼ hrs. (25c)	7	3
Brother Josiah, 3 acts, 2 hrs. (25c)	7	4
Busy Liar, 3 acts, 2¼ h. (25c)	7	4
Call of the Colors, 2 acts, 1½ hrs. (25c)	4	10
Call of Wohelo, 3 acts, 1¾ hrs. (25c)		10
Camouflage of Shirley, 3 acts, 2¼ hrs. (35c)	8	10
Civil Service, 3 acts, 2¼ hrs. (35c)	6	5
College Town, 3 acts, 2¼ hrs. (35c)	9	8
Deacon Dubbs, 3 acts, 2¼ hrs. (35c)	5	5
Deacon Entangled, 3 acts, 2 hrs. (35c)	6	4
Down in Dixie, 4 acts, 2½ hrs. (25c)	8	4
Dream That Came True, 3 acts, 2¼ hrs. (35c)	6	13
Editor-in-Chief, 1 hr. (25c)	10	
Enchanted Wood, 1¾ h. (35c). Optnl.		
Everyyouth, 3 acts, 1½ h. (25c)	7	6
Face at the Window, 3 acts, 2 hrs. (25c)	4	4
For the Love of Johnny, 3 acts, 2¼ hrs. (50c)	6	3
Fun on the Podunk Limited, 1½ hrs. (30c)	9	14
Gettin' Acquainted, 25 min. (35c)	1	2
Her Honor, the Mayor, 3 acts, 2 hrs. (35c)	3	5
High School Freshman, 3 acts, 2 hrs. (25c)	12	
Indian Days, 1 hr. (50c)	5	2
In Plum Valley, 4 acts, 2¼ hrs. (25c)	6	4
Jayville Junction, 1½ hrs. (25c)	14	17
Kicked Out of College, 3 acts, 2¼ hrs. (35c)	10	9
Kingdom of Heart's Content, 3 acts, 2¼ hrs. (35c)	6	12
Laughing Cure, 2 acts, 1¾ hrs. (35c)	4	5
Lighthouse Nan, 3 acts, 2¼ hrs. (35c)	5	4
Little Buckshot, 3 acts, 2¼ hrs. (25c)	7	4
Little Clodhopper, 3 acts, 2 hrs. (35c)	3	4
Mirandy's Minstrels. . . . (30c) Optnl.		
Mrs. Tubbs of Shantytown, 3 acts, 2¼ hrs. (35c)	4	7
My Irish Rose, 3 acts, 2½ hrs. (35c)	6	6
Old Maid's Club, 1½ hrs. (30c)	2	16
Old Oaken Bucket, 4 acts, 2 hrs. (25c)	8	6
Old School at Hick'ry Holler, 1¼ hrs. (30c)	12	9
On the Little Big Horn, 4 acts, 2½ hrs. (25c)	10	4
Poor Married Man, 3 acts, 2 hrs. (35c)	4	4
Prairie Rose, 4 acts, 2½ h. (35c)	7	4
Real Thing After All, 3 acts, 2¼ hrs. (35c)	7	9
Rustic Romeo, 2 acts, 2¼ hrs. (35c)	10	12
Ruth in a Rush, 3 acts, 2¼ hrs. (35c)	5	7
Safety First, 3 acts, 2¼ hrs. (35c)	5	5
Southern Cinderella, 3 acts, 2 hrs. (30c)		7
Spark of Life, 3 acts, 2 hrs. (25c)	4	4
Spell of the Image, 3 acts, 2½ hrs. (35c)	10	10
Star Bright, 3 acts, 2½ h. (35c)	6	5
Those Dreadful Twins, 3 acts, 2 hrs. (25c)	6	4
Thread of Destiny, 3 acts, 2½ hrs. (35c)	9	16
Tony, the Convict, 5 acts, 2½ hrs. (25c)	7	4
Trial of Hearts, 4 acts, 2¼ hrs. (35c)	6	18
Trip to Storyland, 1¼ hrs. (25c)	17	23
Uncle Josh, 4 acts, 2¼ hrs. (25c)	8	3
Under Blue Skies, 4 acts, 2 hrs. (35c)	7	10
When Smith Stepped Out, 3 acts, 2 hrs. (50c)	4	4
Whose Little Bride Are You? 3 acts, 2½ hrs. (50c)	5	5
Winning Widow, 2 acts, 1½ hrs. (25c)	2	4

CASH MONEY

A MINSTREL SPREE FOR THREE

BY

WADE STRATTON

AUTHOR OF

"Almost an Actor," "An Awful Appetite," "The Barber's Bride," "Hitting the African Harp," "When Cork Is King," Etc.

CHICAGO

T. S. DENISON & COMPANY

PUBLISHERS

CASH MONEY

CHARACTERS.

CASSIUS CORNFLOWER COBB.....*Lucky in Money*
LIMEDROP LUCIFER LETTS.....*Lucky in Love*
WILLIE SERVUS .....*A Handsome Waiter*

PLACE—*A Cullud Boa'din' House.*

TIME—*Between Trains.*

TIME OF PLAYING—*About Twenty Minutes.*

PS635
.Z93895

PROPERTIES.

CASSIUS—Large wooden razor; roll of bills; corkscrew.

LIMEDROP—Banjo or ukulele; hand baggage, one bag containing kimono and various garments.

WILLIE—Feather duster; bottle.

OFF-STAGE: Crash box, locomotive whistle and train effect.

CHARACTERS AND COSTUMES.

CASSIUS—Small, meek-mannered; wears dilapidated old clothes, large patched shoes, etc.

LIMEDROP—Large, pompous; dressed in super-elegance, with silk hat, frock coat, flower in buttonhole, patent leather shoes, etc.

WILLIE—Wears white apron over misfit dress suit.

STAGE DIRECTIONS.

R. means right of stage; *C.*, center; *R. C.*, right center; *L.*, left; *1 E.*, first entrance; *U. E.*, upper entrance; *R. 3 E.*, right entrance up stage, etc.; up stage, away from footlights; down stage, near footlights. The actor is supposed to be facing the audience.

NOTICE—Production of this sketch is free to amateurs, but the sole professional rights are controlled by the Author, who may be addressed in care of the Publishers.

COPYRIGHT, 1921, BY T. S. DENISON & COMPANY.

©CLD 59027 OCT 10 1921

CASH MONEY

SCENE: *A plain interior, if available; but scenery is not essential. Three wooden chairs on stage.*

MUSIC: *Lively ragtime, played softly, to open; "Prohibition Blues" or similar number for close.*

LIGHTS: *Up all through.*

At rise, CASSIUS *sits fast asleep and snoring on one of the chairs near C. With each breath he droops over a little farther sidewise, and seems constantly in danger of falling.* WILLIE *enters, whistling, and dusts the vacant chairs daintily with feather duster, slamming the chairs around to make a lot of noise. Dusts* CASSIUS'S *chair, then his shoes, finally his head, but* CASSIUS *dreams on, while* WILLIE *whistles and dusts.* WILLIE *finally pokes the duster in* CASSIUS'S *face and imitates a hen clucking.* CASSIUS *awakes, clutches at duster, jumps up and sneaks stealthily around his chair, hands extended, as though stalking a fowl.*

CASSIUS. Boy, whar at is dat chicken?

WILLIE. Ain't no chicken.

CASSIUS. Don't tell me ain't no chicken. Ah hears him whinny.

WILLIE. Ah hears a jass-ack bray.

CASSIUS. Fo' de twicetest time, Ah axes you, whar am dat luscious fowl?

WILLIE. Fo' de twicetest time Ah responds to yo' inquisition. Ain't no chicken. Dat was a 'maginary bird.

CASSIUS. Ah didn't pay mah cash money fo' to sleep in no menagerie. Dis hyah dump was misrepresented to me as a fust class cullud boa'din' house!

WILLIE. De misrepresentation was emphatically copious. We caters to de mahoganized aristocracy.

CASSIUS. Such bein' de case, Ah craves fo' conversion wid de head waitah.

WILLIE. Head waitah? Dat is de job of employment

which Ah pussonally enjoins. But Ah gives you full warnin', it costs fifteen dollahs a quart—at a minimum.

CASSIUS. Don't want no minimum. All which Ah desires is 'bout half a pint.

WILLIE (*starts to go, then turns*). Safety fust. Whar's mah fo' dollahs?

CASSIUS. Safety always. Whar's mah half pint?

(*Faint locomotive whistle and approaching train effect.*)

CASSIUS. What's dat?

WILLIE. Dat's de train comin' in. (*Starts to go.*)

CASSIUS. Restrain yo' impatient feet steps. Ah has a impo'tant begagement fo' to meet up wid a certain pahty, maybe comin' by dis train.

WILLIE. Ah'll keep mah eye peeled fo' de lady.

CASSIUS. You leaps at emphatic delusions. Ah ain't intrusted in no wild women. De animile what Ah got to encounter is a pusson of de male sect which Ah has nevah saw, but which has de misfo'tune of bein' mah brotheh-in-law. His name is Limedrop Lucifer Letts, an' if mah sister Lucy was as coloh blind in her matrimonial weakness as whut she was in selectin' her millinery decorations of yore, Ah will instantly recognize him by his dilapidated incongruosity. If you see mah brotheh Lucifer, yo' job is to advise me dat he is approximate. (*Hands* WILLIE *a tip.*)

(*Departing train effect.*)

WILLIE (*bewildered by the fine language*). Yassuh, boss. Triple stah gin, what'll put wrinkles on a tin roof. Ah reckon you bettah have a quart. (*Exit.*)

(CASSIUS *settles down to resume his nap and sleeps immediately.*)

LIMEDROP (*singing off-stage*).

If de rivah was b-o-o-z-e,
An' Ah was a d-u-c-k,
Ah'd dive to de bottom, sweet babe,
An' nevah *would* come up!
An' nevah *would* come up!

Enters with a banjo or ukulele and all the hand-baggage that he can carry. Looks at CASSIUS *for a moment and sings*:

Oh, Ah sees a m-a-n,
An' he's sleepin' s-o-u-n-d,
But what's that to me, sweet babe,
Ah's Ala*bam*a bound!
Ah's Ala*bam*a bound!

(*Drops all his hand-baggage with a crash, watching* CASSIUS *to see if he wakes. Sits on chair next to him, puts his feet on third chair and plays chords on banjo for next verse.* CASSIUS *watches him with one eye open, while* LIMEDROP *sings*:)

Dis dump is de w-u-s-t
Dat Ah eveh f-o-u-n-d,
But hush yo' cryin', sweet babe,
Ah's Ala*bam*a bound!
Ah's Ala*bam*a bound!

(*Goes on strumming banjo.*)

CASSIUS (*timidly*). Say, Ah reckon as how you reckons as how you don't know where you is. Dis ain't no cabarett. Dis hyah is mah bedroom.

LIMEDROP. Hush yo' fuss, niggah. Dis hyah is *mah* bedroom, likewise mah settin' room, likewise mah musical observatory. (*Plays and sings*:)

Oh, some black f-o-l-k-s,
Is mighty low d-o-w-n,
But hush yo' cryin', sweet babe,
Ah's Ala*bam*a bound!
Ah's Ala*bam*a bound!

CASSIUS (*peevishly, getting up*). Dawg-gone if Ah pays mah cash money to git insulted in any fust-class cullud boa'din' house! Ah'll git me de hotel defective! (*Exit.*)

LIMEDROP (*having given him only casual attention, goes on playing*:).

Oh, rocks in de m-o-u-n-t-a-i-n
An' fish in de s-e-a—

WILLIE *enters carrying a large bottle labeled "Gin."* LIMEDROP *looks at it as though hypnotized and repeats the last line in a daze.*

LIMEDROP (*singing*).

An' fish in de s-e-a—
An' fish in de s-e-a—

WILLIE (*attempting to back out*). 'Scuse me, boss.

LIMEDROP. As you was! Front an' centah! Halt! What you got?

WILLIE. N-n-nothin', boss.

LIMEDROP. Don't git skeered. Ah ain't no infernal revenue ossifer. (*Takes bottle from* WILLIE.) Looks lak gin. (*Uncorks and smells it.*) Smells lak gin! (*Tastes it.*) Tastes lak gin!

WILLIE. 'Tis gin! But for de oder gen'man.

LIMEDROP. 'Tain't fo' no oder gen'man only me. How much you want?

WILLIE. Jes five dollahs, boss.

LIMEDROP (*searching his pockets*). Five dollahs? Le' me see—five dollahs. (*Takes coin from vest pocket and holds it in palm of hand.*) 'Pears lak two bits is all Ah is got.

WILLIE. Two bits will re-imbust me fo' what you has drunk. (*Snatches coin, takes bottle and starts to go.*)

LIMEDROP. Hesitate, boy. Hesitate. Ah got some impo'tant destruction fo' you. Ah is lookin' fo' a very rich niggah by name Cassius Cornflower Cobb. He is got scandalous money. All Ah got is mah health an' his sistah fo' a wife. He is mah brother-in-law which Ah has nevah saw. Boy, help me locate dis hyah Cassius Cornflower Cobb. If Ah don't find him soon, Ah cain't eat!

WILLIE. Boss, what kind o' lookin' man is dis hyah Corn Cobb?

LIMEDROP. Ain't I jest told you Ah ain't nevah saw him? But he is powerful rich, so he'll be a terrible swell gent. (*Grandly.*) Keep yo' two bits fo' yo' trouble.

WILLIE. Ah keeps mah two bits fo' yo' drink o' gin. (*Exit.*)

LIMEDROP (*picks up banjo and sings*).

Oh, Ah's dreamin' of a-n-g-e-l-s
An' a starry c-r-o-w-n,
Ah's dreamin' of you, sweet babe,
Ah's Ala*bam*a bound!
Ah's Ala*bam*a bound!

Enter CASSIUS.

CASSIUS. Wish't you wouldn't dream so dawg-gone noisy. Ah is cravin' blissful unconsciousness mahself.

LIMEDROP. Man, how come you bust into mah boo-door widout knockin'?

CASSIUS. How come you git dat "mah" stuff? Dis hyah is *mah* boo-door. Ah rented mah own room in dis fust-class cullud boa'din' house, an' Ah paid cash money fo' it.

LIMEDROP. Ah rented *mah* own room likewise, an' dis is it. But when de clerk looks at me he sees Ah's a gen'man, an' he don't ax me fo' no cash money. 'Cause why? 'Cause Ah got class, dat's all—class! (*Turns proudly around to display his clothing.*)

CASSIUS. Aw, whoof! (*Takes off coat, smoothes it out, etc.*)

LIMEDROP (*threateningly*). Niggah, who you whoofin'?

CASSIUS. Ain't whoofin' nobody in perspecially. (*Hangs coat on back of chair.*) Ah got a right to whoof, ain't Ah?

LIMEDROP. You hadn't bettah whoof me!

CASSIUS. Aw, whoof! (*Arranges three chairs side by side, to form a bench.*)

LIMEDROP. Man, dey's gwine to be a dahk red, damp spot on dis hyah floor in 'bout eight seconds!

CASSIUS. An' you'll be layin' in it. Go to sleep befo' you gits put to sleep. (*Lies on chairs and goes to sleep.*)

LIMEDROP (*who has been unbuttoning coat, loosening shoe laces, etc.*). Some cheap skates does a heap o' talkin'. (*Sees that* CASSIUS *is asleep.*) Wish't mah million-dollah brotheh-in-law would git a hustle on to him. (*Removes coat and throws it over* CASSIUS's.) Can't no 'spectable

cullud gen'man sleep wid a lot of po' trash niggahs! (*Removes collar.*) Come on, creepy chin pajamies, where is you? (*Opens bag and removes garments, which he throws one after another on the chair back. Takes out gaudy colored kimono. Looks at* CASSIUS.) Dawg-gone if dat niggah ain't sleepin' in both de twin beds! (*Twists* CASSIUS *around into sitting posture on center chair, then sets other two to form a short bench, on which he lies, with much discomfort.*)

CASSIUS (*who has been slumping over on his chair, falls to the floor, with crash off-stage*).

Enter WILLIE.

WILLIE. What's de mattah, boss?

LIMEDROP. Ain't nothin' de mattah?

WILLIE. Thought Ah heard somebody fall.

LIMEDROP (*pointing to* CASSIUS). It was him you done heard fallin'—fallin' asleep. (*Faint locomotive whistle.*) What's dat? (*Jumps up.*)

WILLIE. Dat's de five-fifteen. Dey's a man on de flatfo'm waitin' fo' it.

LIMEDROP. What kind o' lookin' man? (*Shakes* WILLIE.) Hurry up, boy! What kind o' lookin' man?

WILLIE. Why—er—

LIMEDROP. A fine, swell dressed-up man, like a million dollahs?

WILLIE. Ah—Ah reckon so, boss.

LIMEDROP. Mah brotheh-in-law! (*Begins throwing garments into bag, including* CASSIUS' *coat.*) Hold dat train, boy! Hold 'em fo' me, if you got to comb de engineer's head wid a crowbar!

(*Approaching train effect. Together they finish crowding clothes into bag.* WILLIE *grabs bag and runs off.* LIMEDROP *picks up the rest of his baggage and starts off and trips over* CASSIUS. *He drops baggage and falls flat. Crash.*)

CASSIUS (*waking*). Murder! Ah's poisoned! (*Grapples with* LIMEDROP.)

LIMEDROP. Git yo' black hands off o' me!

CASSIUS (*pinning* LIMEDROP *on his back and sitting astride of him, his hand at his throat*). Ain't nobody gwine to commit perjury on dis niggah, in a room what Ah paid mah cash money fo' in a fust-class cullud boa'din' house!

LIMEDROP. Leave me go. Ah's catchin' a train.

CASSIUS. Ah's catchin' a cold. Whar's mah coat?

(*Receding train effect.*)

LIMEDROP. Hot dawg, Ah done packed it wid mah pajammies! It's on dat train!

CASSIUS. Gone!

LIMEDROP. Gone. You kin kiss yo' coat good-by!

CASSIUS (*reaching to hip pocket*). Niggah, you kin kiss yo'self good-by! (*Produces razor. Turns and strops it on* LIMEDROP'S *shoe. Continues sitting on* LIMEDROP'S *stomach.* LIMEDROP *struggles in vain.*)

LIMEDROP. Git off o' mah windpipe!

CASSIUS. Man, you's gwine whar you won't need no windpipe! (*Tests edge of razor with thumb.*) You's so dawg-gone musical, mebbe you won't need to take no lessons fo' to play on yo' hahp!

LIMEDROP. Such a fuss 'bout an old coat. (*Struggles.*) Git off o' me, and Ah'll give you *mah* coat.

CASSIUS. Might as well. All you'll be needin' is one pair of wings, size seven an' a half D.

LIMEDROP. Quit agonizin' me dis-a-way.

CASSIUS (*reaching over and picking up banjo and singing in imitation of* LIMEDROP).

Oh, de rivah ain't b-o-o-z-e,
An' Ah ain't a d-u-c-k,
But Ah knows a niggah, sweet babe,
Dat's sure out o' luck!
Dat's sure out o' luck!

LIMEDROP. Please, mistah, don't kill me!

CASSIUS. Yo' pleadin' leaves me cold. Ah got a mild disaposition, but when Ah gits started, Ah's a maniac! A regulah kliptomaniac! (*Flourishes razor at* LIMEDROP'S *throat.*)

Enter WILLIE.

WILLIE. Train's gone, boss.

CASSIUS (*releasing* LIMEDROP, *jumping up and going after* WILLIE *with razor*). Dar's de niggah what committed bigamy wid mah coat! Let me git you, boy—let me git you! Ah had a fortune in de pocket of dat coat!

WILLIE. 'Tain't on de train, boss. Baggage is on de flat-form.

LIMEDROP (*to* WILLIE). Did he git away? Did Cassius Cornflower Cobb git on dat train?

CASSIUS (*to* LIMEDROP). Did it *look* as if Ah got on dat train? (*To* WILLIE.) Boy, git me mah coat! (*Exit* WILLIE.)

LIMEDROP. Is *you* Cassius Cornflower Cobb?

CASSIUS. Who does Ah look like, ——? (*Local politician.*)

LIMEDROP (*throwing his arms around him*). Brotheh!

CASSIUS (*pushing him away*). Ah knows every niggah in mah lodge. You ain't no brotheh of mine!

LIMEDROP. Oh, Brotheh Corn Cobb, don't you know me? Ah married yo' sistah Lucy!

CASSIUS. Limedrop Lucifer Letts?

LIMEDROP. Ah is Lucy's li'l Limedrop Lucifer.

Enter WILLIE *with baggage.*

CASSIUS (*suspiciously*). If you is Limedrop Lucifer Letts, how come yo' valise say "G. H. K."? (*Opens bag to get coat.*)

LIMEDROP. Oh, de artist what done de decorations didn't know how to spell.

WILLIE. Dat all, boss?

CASSIUS. You is a waitah, ain't you?

WILLIE. Sure is, boss.

CASSIUS. Den wait. (*Whispers to* LIMEDROP, *who grins and nods enthusiastically. Whispers to* WILLIE *and hands him a bill which he peels from roll taken from pocket of coat.*)

(WILLIE *nods and exits.* CASSIUS *and* LIMEDROP *draw chairs to either side of third chair, which stands C.* CAS-

SIUS *takes corkscrew out of his pocket and lays it on C chair.* CASSIUS *and* LIMEDROP *sit on the other chairs, half facing each other; put their hands in their pockets, stretch their legs and smack their lips expectantly.*)

CURTAIN.

New Blackface Series

For Minstrels and Vaudeville

Price, 25 Cents Each, Postpaid

THE AFRICAN GOLF CLUB.—Blackface farce, by Jeff Branen; 10 males, 1 female. Time, 25 minutes. The rattle of the cubes, the burning of a neighboring chicken coop and the tragic loss of the contraband "likker" combine to shatter the nerves of the domino gallopers. But they do gallant rescue work. An ideal afterpiece.

ALMOST AN ACTOR.—Coontown crossfire, by Wade Stratton; 2 males. Time, 20 minutes. A seedy manager tries to initiate a sfation porter into the thespian art, but they find there is little inspiration when hunger gnaws. This skit crackles with fresh gags and comedy business. Both parts are rich.

THE BATTLE OF ROARING-BULL.—A black and copper-colored massacre, by Jeff Branen; 11 or more males. Time, 30 minutes. Two wandering darkies fall into the clutches of a terrible redskin tribe, with hair-raising results. Can be effectively elaborated with war-dance, etc., introducing entire minstrel troupe as an afterpiece.

THE BLACK VAMP.—By Arthur Leroy Kaser; 2 males, 2 females. Time, 15 minutes. Sam thought his wife didn't appreciate him, so he got his good friend Phil to impersonate a dusky vampire, to liven things up. He livened things up, all right. Chance for song and dance specialties. The female parts can be "doubled."

CASH MONEY.—A minstrel spree for three, by Wade Stratton; 3 males. Time, 20 minutes. Two travelers are forced to share a room in a fust-class cullud boa'din' house, with almost fatal results. The handsome waiter is a factor in the mixup. Fine chance for comedian who plays banjo, ukulele or guitar.

THE COON AT THE DOOR.—A black-and-white skit, by Jeff Branen; 3 males. Time, 20 minutes. The doctor's office boy fears the man at the door is his hated rival, and his efforts to evade a meeting are side-splitting. The white doctor blackens up and doubles as the mysterious coon. Specialties are to be introduced.

A DARK SECRET.—Colored farce of mystery, by Jeff Branen; 4 males, 1 female. Time, 30 minutes. This screaming story of the adventure of a negro detective and his dusky assistant has made thousands roar when presented on the professional stage, and is now available in print for the first time.

FU'ST AID TO CUPID.—Minstrel absurdity, by Wade Stratton; 3 males, 2 females. Time, 20 minutes. Willie, a wandering wagabond without wim, wigor, witality or wittles, who poses as a "misery specialist" to aid the course of true love, will bring down the house. A welcome modern adaptation of the sham doctor theme.

HITTING THE AFRICAN HARP.—Blackface skit for a banjo duo, by Wade Stratton; 2 males. Time, 15 minutes, or according to specialties. Written as a vehicle for a banjo playing team to introduce specialties, and rich in comedy lines and business. Very popular with college banjo clubs, etc., as a novelty stunt.

KISS ME, CAMILLE!—Blackface novelty, by Wade Stratton; 2 males, 1 female. Time, 20 minutes. Horatio, the dramatic teacher, finds Lucinda a promising pupil, and they rehearse love scenes with enthusiasm. But Luke McFluke, his other pupil, doesn't take kindly to the course of training, and the instructor is sadly out of luck. The blackface travesty on "Camille" is a scream.

THE MYSTERIOUS SUITCASE.—By Arthur Leroy Kaser; 2 males. Time, 15 minutes. Sam has to carry Harry's grip, and both negroes have a laughable time trying to keep the mystery from leaking out. The fact that they stop to rest near a cemetery also gives Sam cause for serious thinking.

T. S. DENISON & COMPANY, 623 S. Wabash Ave., Chicago

DENISON'S ACTING PLAYS

Partial List of Successful and Popular Plays. Large Catalogue Free

FARCES, COMEDIETAS, Etc.
Price 25 Cents Each

	M.	F.
All on a Summer's Day, 40 min.	4	6
Aunt Harriet's Night Out, 35 min.	1	2
Aunt Matilda's Birthday Party, 35 min.		11
Billy's Chorus Girl, 30 min...	2	3
Borrowed Luncheon, 20 min..		5
Borrowing Trouble, 20 min....	3	5
Case Against Casey, 40 min...	23	
Class Ship, 35 min.....	3	8
Divided Attentions, 35 min...	1	4
Fun in Photo Gallery, 30 min..	6	10
Getting Rid of Father, 20 min.	3	1
Goose Creek Line, 1 hr.....	3	10
Great Pumpkin Case, 35 min..	12	
Hans Von Smash, 30 min....	4	3
Honest Peggy, 25 min.....		8
Irish Linen Peddler, 40 min...	3	3
Just Like a Woman, 35 min...	3	3
Last Rehearsal, 25 min.....	2	3
Men Not Wanted, 30 min....		8
Mother Goose's Goslings, 30 m.	7	9
Mrs. Jenkins' Brilliant Idea, 35m.		8
Mrs. Stubbins' Book Agent, 30 m.	3	2
Not a Man in the House, 40 m.		5
Paper Wedding, 30 min.....	1	5
Pat's Matrimonial Venture, 25 min.	1	2
Patsy O'Wang, 35 min.....	4	3
Rummage Sale, 50 min.....	4	10
Sewing for the Heathen, 40 min.		9
Shadows, 35 min.....	3	4
Sing a Song of Seniors, 30 min.		7
Taking Father's Place, 30 min.	5	3
Teacher Kin I Go Home, 35 min.	7	3
Too Much of a Good Thing, 45 min.	3	6
Two Ghosts in White, 20 min..		8
Two of a Kind, 40 min.....	2	3
Uncle Dick's Mistake, 20 min..	3	2
Wanted: a Correspondent, 45 m.	4	4
Watch, a Wallet, and a Jack of Spades, 40 min.....	3	6
Whole Truth, 40 min.....	5	4
Who's the Boss? 30 min.....	3	6
Wide Enough for Two, 45 min.	5	2
Wrong Baby, 25 min.....		8

FARCES, COMEDIETAS, Etc.
Price 15 Cents Each

April Fools, 30 min.....	3	
Assessor, The, 15 min.....	3	2
Baby Show at Pineville, 20 min.		19
Before the Play Begins, 15 min.	2	1
Billy's Mishaps, 20 min.....	2	3
Country Justice, 15 min.....	8	
Cow that Kicked Chicago, 25 m.	3	2
Family Strike, 20 min.....	3	3
First-Class Hotel, 20 min....	4	
For Love and Honor, 20 min..	2	1
Fudge and a Burglar, 15 min..		5
Great Medical Dispensary, 30 m.	6	
Initiating a Granger, 25 min..	8	
Kansas Immigrants, 20 min...	5	1
Lottie Sees It Through, 35 min.	3	4
Pair of Lunaties, 20 min.....	1	1
Pat, the Apothecary, 35 min..	6	2
Please Pass the Cream, 20 min.	1	1
Second Childhood, 15 min....	2	2
Smith's Unlucky Day, 20 min..	1	1
That Rascal Pat, 30 min.....	3	2
Two Aunts and a Photo, 20 m.		4
Two Gentlemen in a Fix, 15 m.	2	
Wanted: A Hero, 20 min.....	1	1

VAUDEVILLE SKETCHES
Price 25 Cents Each

Amateur, 15 min.....	1	1
At Harmony Junction, 20 min.	4	
Breakfast Food for Two, 20 m.	1	1
Cold Finish, 15 min.....	2	1
Coming Champion, 20 min....	2	
Fresh Timothy Hay, 20 min..	2	1
Her Hero, 20 min.....	1	1
Hey, Rube! 15 min.....	1	
It Might Happen, 20 min.....	1	1
Little Miss Enemy, 15 min....	1	1
Little Red School House, 20 m.	4	
Marriage and After, 10 min..	1	
One Sweetheart for Two, 20 m.		2
Oyster Stew, 10 min.....	2	
Pete Yansen's Gurl's Moder, 10m.	1	
Quick Lunch Cabaret, 20 min..	4	
Si and I, 15 min.....		1
Special Sale, 15 min.....	2	
Street Faker, 15 min.....	3	
Such Ignorance, 15 min.....	2	
Sunny Son of Italy, 15 min..	1	
Time Table, 20 min.....	1	1
Tramp and the Actress, 20 min.	1	1
Troubles of Rozinski, 15 min..	1	
Two Jay Detectives, 15 min..	3	
Umbrella Mender, 15 min....	2	
Vait a Minute.....	2	

BLACK-FACE PLAYS
Price 25 Cents Each

Axin' Her Father, 25 min.....	2	3
Booster Club of Blackville, 25 min.	10	
Colored Honeymoon, 25 min...	2	2
Coon Creek Courtship, 15 m...	1	1
Coontown Thirteen Club, 25 m.	14	
Darktown Fire Brigade, 25 m..	10	
Good Mornin' Judge, 35 min..	9	2
Hungry, 15 min.....	2	
Love and Lather, 35 min.....	3	2
Memphis Mose, 25 min.....	5	1
Oh, Doctor! 30 min.....	6	2
Troubled by Ghosts, 10 min...	4	
What Happened to Hannah, 15 min.	1	1

A great number of Standard and Amateur Plays not found here are listed in Denison's Catalogue

T. S. DENISON & COMPANY, Publishers, 623 S. Wabash Ave., Chicago

LIBRARY OF CONGRESS
0 015 825 872 9

POPULAR ENTERTAINMENT BOOKS

Price, Illustrated Paper Covers, 35 cents each

IN this Series are found books touching every feature in the entertainment field. Finely made, good paper, clear print and each book has an attractive individual cover design.

A Partial List

DIALOGUES

All Sorts of Dialogues.
Selected, fine for older pupils.
Catchy Comic Dialogues.
Very clever; for young people.
Children's Comic Dialogues.
From six to eleven years of age.
Country School Dialogues.
Brand new, original.
Dialogues for District Schools.
For country schools.
Dialogues from Dickens.
Thirteen selections.
Friday Afternoon Dialogues.
Over 60,000 copies sold.
From Tots to Teens.
Dialogues and recitations.
Humorous Homespun Dialogues.
For older ones.
Little People's Plays.
From 7 to 13 years of age.
Lively Dialogues.
For all ages; mostly humorous.
Merry Little Dialogues.
Thirty-eight original selections.
When the Lessons are Over.
Dialogues, drills, plays.
Wide Awake Dialogues.
Original successful.

SPEAKERS, MONOLOGUES

Choice Pieces for Little People.
A child's speaker.
The Comic Entertainer.
Recitations, monologues, dialogues.
Dialect Readings.
Irish, Dutch, Negro, Scotch, etc.
The Favorite Speaker.
Choice prose and poetry.
The Friday Afternoon Speaker.
For pupils of all ages.
Humorous Monologues.
Particularly for ladies.
Monologues for Young Folks.
Clever, humorous, original.
Monologues Grave and Gay.
Dramatic and humorous.
Scrap-Book Recitations.
Choice collections, pathetic, humorous, descriptive, prose, poetry. 15 Nos., per No. 35c

DRILLS

The Best Drill Book.
Very popular drills and marches.
The Favorite Book of Drills.
Drills that sparkle with originality.
Little Plays With Drills.
For children from 6 to 11 years.
The Surprise Drill Book.
Fresh, novel, drills and marches.

SPECIALTIES

The Boys' Entertainer.
Monologues, dialogues, drills.
Children's Party Book.
Invitations, decorations, games.
The Christmas Entertainer.
Novel and diversified.
The Days We Celebrate.
Entertainments for all the holidays.
Good Things for Christmas.
Recitations, dialogues, drills.
Good Things for Sunday Schools.
Dialogues, exercises, recitations.
Good Things for Thanksgiving.
A gem of a book.
Good Things for Washington and Lincoln Birthdays.
Little Folks' Budget.
Easy pieces to speak, songs.
One Hundred Entertainments.
New parlor diversions, socials.
Patriotic Celebrations.
Great variety of material.
Pictured Readings and Tableaux.
Entirely original features.
Pranks and Pastimes.
Parlor games for children.
Shadow Pictures, Pantomimes, Charades, and how to prepare.
Tableaux and Scenic Readings.
New and novel; for all ages.
Twinkling Fingers and Sway-ing Figures. For little tots.
Yuletide Entertainments.
A choice Christmas collection.

MINSTRELS, JOKES

The Black-Face Joker.
Minstrels' and end men's gags.
A Bundle of Burnt Cork Comedy.
Monologues, stump speeches, etc.
Laughland, via the Ha-Ha Route.
A merry trip for fun tourists.
Negro Minstrels.
All about the business.
The New Jolly Jester.
Funny stories, jokes, gags, etc.

Large Illustrated Catalogue Free

T.S. DENISON & COMPANY, Publishers, 623 S. Wabash Ave., Chicago